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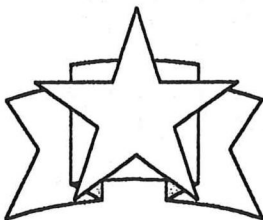
A Concert of Ancient and Modern Rudimental Drumming

With the

**- Canadian Associates Drumming Rudimental Excellence -
Chris Cook, the University of Toronto Piccolos & Drums**

Featuring

John S. Pratt



University of Toronto Faculty of Music
Saturday, December 2, 2000 – Walter Hall – 3:00 P.M.

Program

Ensemble:

The Closing of the long Roll	Traditional
Three Camps or Points of War (17 th cent.)	anon.
Ah! Ca Ira (circa 1780)	M. Becourt
	Arr. Bruce & Emmett (1862)
Hell on the Wabash (19 th cent.) anon.	Arr. Bruce & Emmett (1862)

Canadian Associates Drumming Rudimental Excellence:

Reilly Raiders Drum Solo (1958)	Harold Ginther
Hawthorne Caballeros (1960)	Les Parks
New York Skyliner's (1960)	Eric Perriloux
Magoo – (Canada's Marching Ambassadors) (1959)	Fred Johnson

Solo – John S. Pratt:

Moby Dick (2000) for Robin Engelman	John S. Pratt
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John S. Pratt, and the Canadian Associates Drumming Rudimental Excellence

Ruffing the Downfall of Paris (1998) for C.A.D.R.E.	John S. Pratt
West Point Halftime (1985) for Vince Romeo	John S. Pratt
Tribute to Dr. Berger (1959) for Dr. Fritz Berger	John S. Pratt
Hellcat Halftime (1985) for the Field Music Drum Section of the U. S.	
Military Academy Band (1950 -1969)	John S. Pratt
Deep River Street Parade (2000) for "Duke" Terreri, "Nick" Attanasio & "Chew" Gernandt, the Three Musketeers of Ancient Rudimental Drumming in the United States of America	John S. Pratt

University of Toronto Piccolos and Drums:

Rosline Castle Dead March (1770) anon.	Bruce & Emmett (1862)
Pretty Girl Milking the Cow (1862) anon.	Emmett (1862) R. E.
Some Distance from Prussia (1778) anon.	Ralph Sweet (1964) & R. E.
Wrecker's Daughter Quickstep (1860) anon	Bruce & Emmett (1862)

Solo – Paul Mosley.

Spasmodic Permutations (1998) for Paul Mosley	John S. Pratt
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Roch St.-Jean, Charles St.-Jean, Fred Johnson, Marcel Mathurin &

Paul Mosley:

Running the Flam Accent (1960)	Fred Johnson
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Canadian Associates Drumming Rudimental Excellence:

Upstart (1973/1999)
Orientation (2000)

Roch St.-Jean
Roch St.-Jean

Solo – Chris Cook:

Ontario Drum Corps Association Junior Individual Snare Drum
Champion for the Year 2000

John S. Pratt & the University of Toronto Piccolos and Drums:

Marching Through Georgia (1865)	George F. Root
Kingdom Coming – Year of Jubilo – (1862)	Henry Clay Work
The Battle Cry of Freedom – Rallying Song- (1862)	George F. Root
The Sailor's Hornpipe (earliest known printing, 1775)	anon.
The British Grenadiers (earliest printing, circa 1750)	anon.

Ensemble:

The Downfall of Paris – orig. title, Ah! Ca Ira. Arr. by Dan Emmett and George B. Bruce in 1862. Arr. for rudimental bass drum with concert bass drum and cymbals in 1957 by Fred Johnson.

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The snare drum is an instrument of unknown age and origin, but paintings and manuscripts show that by the late 15th century when Henry VII brought the drum to England, it had all the major design elements of our contemporary drums. A drum could not be owned except under license from Henry and what a drummer played was strictly limited to approved military beatings like the "English March". Since Henry's reign, the drum has been closely associated with the pomp and circumstance of monarchies and the logistics of military organizations.

The flageolet, Arigot or fife has a long-lived partnership with the snare drum. Fifes played the simple folk songs from the regions where soldiers were recruited and, with the roar of drums, gave soldiers the resolve and passion necessary for facing an enemy.

About 135 years ago bugles and trumpets replaced fifes and drums as the instruments for directing troops on parade, in camps, and in battles. More than 100,000 young men and boys had played fifes and drums for both sides in the American Civil War (1860-1865) and of that number, close to two thousand were under the age of thirteen years.

During the 1880's, veteran musicians, Confederate and Union, began making pilgrimages to the famous battlefields of the war. They reminisced, played music together and published with the aid of their collective memories and funds from veterans' organizations, collections of the music they had played during the conflict.

The organization of civilian fife and drum corps began at this time in the state of Connecticut, and the northeastern U.S. remains the center of fife and drum activity in North America today. Corps tend to specialize in the music of a particular historic period: the revolutionary war, the war of 1812 or the Civil War. They are on the whole, very particular about the authenticity of their music, musical instruments and dress.

The history of drum and bugle corps is quite different. Whereas fife corps remained committed to reproducing an "authentic" look and sound, bugle corps gradually evolved into brass orchestras. This was undoubtedly due to the fact that without valves, the original cavalry bugle had a repertoire limited by its small range of notes - from middle C ascending, C, G, C, E, G, B flat and C. (The traditional six- holed fife had a range of two chromatic octaves and a repertoire of thousands of tunes dating back hundreds of years.)

At the end of World War I, drum and bugle corps were organized and run by the American Legion and the Veterans of Foreign Wars in the United States. Originally their purpose was fraternal as well as musical and they marched in local parades on patriotic holidays. But the drum corps movement became very popular, went international and spawned junior corps for players under the age of twenty-one. After W.W. II, Canadian Militia Trumpet Bands sprung up all over Canada and some of the world's greatest drum virtuosos came out of those groups. In the early 1970's, the junior corps separated from the veterans. They formed Drum Corps International (D.C.I.) and developed corps with expanded instrumentation and created spectacular shows with intricate choreography designed for football fields. In 1997, another breach in the drum corps movement occurred when The Star of Indiana corps left D.C.I., and developed a 'Broadway type' show for commercial venues called "Brass Theater".

There have been periodic surges in the public's awareness of and interest in the traditional music for fife and drum. The 1950's and early 1960's was one of those times. Partially in response to the Civil War Centennial and the looming bicentennial, Fife and drum corps were established at the colonial Williamsburg restoration in Virginia and at Forts Henry and York in Canada. The Canadian drummer, fifer and military historian George Carroll played a major role in the reorganization of the U.S. Army's Old Guard Fife and Drum Corps in Washington, D.C., as well as the development of the Williamsburg corps and music library. Carroll also organized the Epcott Center Fife and Drum corps at Disney World in Orlando, Florida.

Many of the fife tunes on our program today are versions written by Daniel Decatur Emmett (1815-1904) for *"The Drummer's and Fifer's Guide"* a book he co-authored with Drum Major George B. Bruce in 1862. This great work has never been surpassed as an example of the perfect blending of melodies and drum beatings. Dan Emmett was of partial North American Indian ancestry and a famous minstrel musician and actor. He played violin, mandolin, banjo and drums and was called out of retirement to help Bruce write this first U.S. Army approved self-instructor for drums and fifes in modern notation. In 1860 Dan Emmett composed "I Wish I Was In Dixie's Land" - "Dixie Land".

Very little is known about George B. Bruce except that he was the Drum Major and principal instructor U.S.A., at Bedlow's Island and Governor's Island, New York Harbor during the U.S. Civil War. He ended his military career in the Seventh Regiment - New York State Militia (National Guard) - Band. There is evidence that he moved to Philadelphia and added the middle initial 'B' to his name in order to escape his wife's law suites. Whatever his marital situation, his drum beatings prove that he was a drummer in possession of phenomenal technique and musical acumen.

Program notes by Robin Engelman *

This program displays five centuries of rudimental drumming styles. We thank the guest drummers participating in this concert. They are masters of their art, some of the greatest rudimental players of this century and the University of Toronto Faculty of Music, its faculty and students, are honored by their presence. Our thanks also go to the student piccolo players and drummers for contributing their time and talent.

*Russell Hartenberger, head of the percussion Department and
Robin Engelman, director of the percussion Ensemble, Faculty of Music.*



JOHN S. PRATT was the Rudimental Drum Instructor of Field Music, U.S. Military Academy Band for twenty years. He was elected a member of the All-American Association of Contest Judges and judged drum corps for twenty-three years. In 1969, while still at West Point, he graduated summa cum laude from Fairleigh Dickinson University and obtained his masters degree in English with a 4.0 grade average at William Patterson University where his thesis on the English poet John Keats won a Graduate Committee Commendation.

John Pratt's now legendary *Fourteen Modern Contest Solos* was published (1959). His syncopated, yet flowing compositional style animated the rudimental world and set it on fresh expressive paths. Another equally important aspect of this work was its awakening of an appreciation for rudimental music, technique and discipline in non-rudimental percussionists.

From 1972 through 1981, the Caballers of Hawthorn, New Jersey won three American Legion Nationals and four DCA World Championships with John as the percussion sections technical instructor. In 1998 he was awarded honorary membership in the Ottawa chapter of C.A.D.R.E. During the last three years he has written over sixty drum solos and Meredith Music has just published his latest collection of solos entitled, *Rudimental Solos for Accomplished Drummers*. John was elected to the World Drum Corps Hall of Fame in 1990.

CANADIAN ASSOCIATES DRUMMING RUDIMENTAL EXCELLENCE (C.A.D.R.E.) is a group of men who banded together in 1997 to preserve the rudimental art form and to preserve Canadian contributions to rudimental drumming excellence. Currently, drum clubs are operating in Quebec City, Ottawa, Toronto and Hamilton. C.A.D.R.E. is looking to expand operations in Quebec and Ontario with the view of eventually becoming a national group and interfacing its operations with international drumming organizations and Canadian educational institutions. They are developing a rope tensioned field drum, which will be offered for sale, and they are gradually building a database of rudimental drum solos that will be available to the public.

FRED JOHNSON is a member of the World Drum Corps Hall of Fame (he was nominated by John S. Pratt) and initiator of C.A.D.R.E. He was also a member of the Canadian Judges Association and judged many major drum corps competitions in the United States and Canada. Johnson is a three-time Canadian drum champion.

ROCH ST-JEAN was a member of the Canadian Judges Association and with Fred Johnson, was a drum instructor for the La Salle Cadets (Ottawa) when they won the United States Open Drum line Championship in 1974.

PAUL MOSLEY began his drumming career at the De la Salle, Oaklands secondary school (Toronto). He played in Canada's Marching Ambassadors and is today considered to be one of Canada's pre-eminent snare drum soloists.

BILL SERSON (two time Canadian champion), ARMAND VIENNEAU, CHARLIE JAHN and MIKE REGIMBAULT are all rudimental drumming artists and members of C.A.D.R.E.

CHRIS COOK is 16 years old and plays drums with his brother Kyle in the Emerald Knights Drum Corps located in Mississauga, Ontario. Chris won the Ontario Drum Corps Association Junior individual Snare Drum Championship for 2000. In addition, he was the "youth" champion, A class, for individuals up to the age of fifteen, in 1999, 1998 and 1997. Chris' father, Bob, was a drummer as was his grandfather and great-grandfather.

The UNIVERSITY PICCOLOS: Leah Eddy, Caroline Hodes, Aaron Humphrey, Heather Jay, Lisa Kilgour, Alexander Schuermer.

The UNIVERSITY SNARE DRUMS: K. Adams, T. Francom, M. Gambacurta, I. Gibson, C. Jack, P. Jones, J. Kurri, B. Lahaie, C. Mercey, D. Pomeroy, D. Tones

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